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AN OVERVIEW OF SPATIAL EXPERIENCE AS A CINEMATIC EXPERIENCE

A DISSERTATION

SUBMITTED FOR THE DEGREE OF MASTER OF SCIENCE (ARCHITECTURE)

AT THE UNIVERSITY OF MORATUWA

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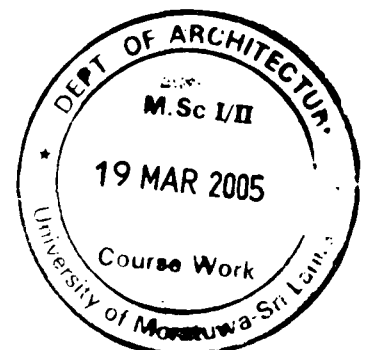
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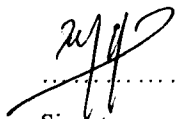
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Declaration

I declare that this dissertation represent my own work, except where due acknowledgement is made and that it has not been previously included in a thesis, dissertation or report submitted to this university to any other institution for degree, diploma or other qualification.


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CONTENTS

Page no.

Acknowledgement

List of illustrations

Abstract

Introduction

I

1.0. Observation

I

2.0. Criticality of the study

II

3.0. Intention of the study

III

4.0. Scope of limitations

IV

5.0. Methodology

IV

Chapter one

Art, Architecture, Space and Spatial experience

1.1. Human experiences and art

01

1.1.1. Evolution of art

02

1.1.2. Art as an experience

02

1.2. Visual perception of art

03

1.2.1. Paintings

-the composition of colours, forms and shapes

04

1.2.2. Drama

-the performance of movement, moods and expression

04

1.2.3. Sculpture

- the proportions and representation of human feelings

05

1.3. Architecture the in-escapable art

05

1.3.1. Purpose of Architecture

06

1.3.2. Architectural expressions and communication

07

1.4. Space

08

1.5. Different manifestations of space

09

1.5.1. Perception of space

10

1.5.2. Existential space

10

1.5.3. Architectural space

11

1.6. Spatial experience

12

Chapter two

Cinema as art and cinematic experience

2.1. Evolution of cinema as an art

15

2.1.1. The cinema of pertaining to soul

17

2.1.2. Purpose of cinema as an art of humanity.

18

2.2. The cinematic experience

19

2.2.1. Different manipulations of cinema

20

-montage

21

-picture in motion

22

-framing	23
-composition	23

Chapter three

Spatial experience as a cinematic experience a comparative analysis

3.1. Architecture and cinema as spatial arts	25
3.2. Spatial experience as a cinematic experience	26
3.2.1. Movement of space and motion of cinema	28
3.2.2. Space and film in time	29
3.2.3. Progression of space and cinema	29
3.2.4. Rhythmic sequence	30
(a) Line, form and balance	31
(b) Light, shadows and colours	33
3.2.5. Montage	34
3.2.6. Frame views	35
3.3. A comparative study of spatial experience as a cinematic experience	37
3.3.1. Comparative study one- the spatial experience of Jewish museum and experience of film 'Schindler's list'.	38
3.3.2. Comparative study two- the spatial experiences of Lighthouse hotel and experience of film 'Hansa Vilak'	45
3.3.3. Comparative study three- the spatial experiences of University of Ruhuna and experience of film 'Rashomon'	51

Conclusion

Bibliography

LIST OF ILLUSTRATIONS

Figure

Fig .1: Pre historical cave paintings of, Thanthirimale, and Rajagalkanda, Sri Lanka. And Stone Age painting from France.	1
Fig .2: Fresco painting of Sigiriya, Sri Lanka	4
Fig .3: 'Guarnica' Abstract painting by Picasso	4
Fig .4: Moods and movement of drama towards expression.	4
Fig .5: Stone carving, Isurumuniya Sri Lanka	3
Fig .6: Expressions of human feelings	5
Fig .7: Architecture is an unavoidable form of art.	6
Fig .8: Architecture provides satisfaction of inner-self.	8
Fig .9: Space is the dimension of human existence.	9
Fig .10: Architectural space.	12
Fig .11: Spatial experience is the man's understanding of space.	12
Fig .12: The great train robbery.	16
Fig .13: Battleship Potempkin.	16
Fig .14: Charlie Chaplin- humanity within comic.	17
Fig .15: Cinema an art of humanity. Fig 16: Greed.	18
Fig .17: Battleship Potempkin.	18
Fig .18: Composition in film image.	18
Fig .19: Expressions of actors.	19
Fig .20: Pictorial montage.	21
Fig .21: Picture in motion.	22
Fig .22: Framing the objects.	23
Fig .23: Use of in composition film.	23

Fig .24: Observer experiences the space by moving through.	26
Fig .25: Camera angle and the distance strengthen the experience.	27
Fig .26: Movement of space parallel to the motion of cinema.	28
Fig .27: Progression of space	30
Fig .28: The rhythm created by changing vision from one to another.	31
Fig .29: The line created by space and cinema.	31
Fig .30: Symmetrical balance in space and cinema.	32
Fig .31: Use of light and shadow in space and cinema	33
Fig .32: Effect of frame views	35
Fig.33: The parallel approaches to the Jewish museum and Schindler's list film.	39
Fig.34: The staircase flows through a complex of struts as the cinematic images expressed the stress of Jews.	40
Fig. 35: The feelings of inescapable Jews from the Nazis were expressed by the tight spaces.	41
Fig.36: The expressions of stress and sorrow.	41
Fig.37: The use of objects to emboss a particular meaning.	42
Fig.38: The use of variation of light and dark to express the hope for peace.	43
Fig.39: The framed views to focus particular object or scene.	43
Fig.40: The journey ends with a hope of peace.	44
Fig.41: The plan form and the main court.	45
Fig. 42: The montage, complexity creates by different scenes.	46
Fig.42: The parallel expressions.	47
Fig.44: The vast endless sea from the verandah.	47
Fig.45: The attraction of spectator's eye.	47
Fig.46: The both experiences express signs of the next event.	49

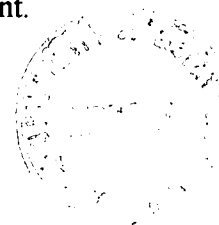


Fig.47: The gaps in between, allow event to act.	49
Fig.48: The dialog between interior and exterior.	49
Fig.49: The meanings embodied by the symbols.	50
Fig.50: Attraction of spectators for an extreme event.	50
Fig.51: Plan form and a view of the front façade of University Ruhuna	51
Fig.52: The old gateway to the Rashomon town.	51
Fig.53: The strange story begins.	52
Fig.54: The parallel experience of direction and dynamism.	53
Fig.55: Sense of exploration express by both situations.	54
Fig.56: Spectator f the film and observer of the space getting to question the next event.	54
Fig.57: The relaxation of space and cinema and awaking of feelings.	55
Fig.58: The experiences of excitement and exploration of the inner self.	56
Fig.59: The expressions of hope and freedom at an extreme.	57.

Thesis / Required Quality → Spatial Qualities, Experience.
How affects experience of user.

ABSTRACT

Architecture is the process of human habitation. As an inescapable form of art architecture should provide physical and psychological comfort to experience life as a dramatic process. In most of the situations architecture is not identified as a creation of unavoidable experience, and the impact of spatial qualities and experience of space, on user's behavior patterns have been neglected.

As the primary attention is merely creating only to quantitative requirements, in architecture the embodied meanings and expressional values get the minimum consideration. And intention that looks at architecture as an art has been gradually decreased.

Even appears to the world as a delightful entertaining form of art, today cinema provides relaxation, aesthetic satisfaction as a spiritual form of art that bounded with the reality of life. The movement in time and space, the variety of changes in plane and rapidly switching viewpoints fills the screen with life.

The perceptual and experiential attributes of space and cinema are felt for the sake of enriches psychological healing and comfortable experience of space. With reference to space-time connectivity which leads a spatial experience, visual perception, composition an images and expressive qualities, the intention was set to describe the spatial experience with relevance to cinematic experience and the utmost goal became to feed the qualitative architectural experience.

INTRODUCTION

"Through creation man expresses his truth; through expressions he gains back his truth in its fullness"

Rabindranath Tagore 1971;38

The life should never be static; it is a dramatic process of experience. By life is becoming older and older, the man experiences his every moment, every action, everything that could be seen, smelled, touched, and tasted. Through these different experiences he learns about world and its process of living. And finally seeking him self in all the experiences he makes.

In that experience Architecture is the process of human habitation. Likewise Architecture is an inescapable art. Therefore Architecture should be capable to experience life as a dramatic process and should be comfortable to human inhabitation. All the arts that have been create nature and man itself, are the communication of experiences from one to another. And as well the expressions that were expressed by each art creation are giving a spatial personal experience to each.

I. Observation

In most of the situations Architecture is not identified as creation of unavoidable experience. And also the spatial qualities and its impact on user's behavior pattern have been neglected. But it is necessary to identify and describe the architecture and its experience in different perceptions. Need of understanding the spatial experience is more important than yesterday in the today's complexity of the modern world. And just a screen understanding about architecture or space could be simplistic and dangerous.

Architecture is an in-escapable art; no other art is intimately connected with daily human behavior pattern. To understand and personalize the space must be experienced. With the complex living pattern of the modern world the human is not allowed to relax or appreciate his living environment.

This disconnection of man's innermost nature, deepest desires and impulses with the modern life styles, man's nature has become empty and meaningless. These emptiness and meaningless characters of all arts even architecture has thrown away the man's pure experiences of arts.

II. Criticality of the study

Neglecting of communication and expressional values of architectural creations can be seen in most of designs and the primary attention is merely catering only to quantitative requirements. And intention that look at architecture as an art has been gradually decreased.

As the most important setting of a culture and the monument of its people, architecture must convey meanings and valuable experiences to its user and spectator to bring them delight to wisdom through joy. As an unavoidable art, architecture has the spirit to bring its behavior beyond the delight, than any other arts. Even space is the mostly effective and unavoidable experience of architecture, spatial experience most of situations have been measured as a secondary aspect while external form and mere aesthetic of its envelope becoming the primary force.

To achieve the qualitative aspect of architecture, it is necessary to identify and deeply understand the values and the meanings of art of architecture that spring from the very depth of the self.

In the evolution of visual perceptions of art, cinema is a major art form that explored in the end of the 19th century. As the performances of all the other arts in one art form the cinema has got an important role to exploring and representing the nature of human truth and interpretation of environment more effectively than other arts.

As the cinema become a spatial art that express an exiting experience to its spectator and its relation to existing human world is simply so much more evident that made it distinguish from other arts. Therefore cinema is a valuable medium of art to describe spatial experience of architecture while

both these arts are parallel and highly effective to its spectator or behavior. And the possibilities to create cinematic experience (relating to or having the qualities characteristic of cinema - Oxford) through a movement of space, is very important to understand, as the human life was forced to live in a complexity in today's rapid world.

III. Intention of the study

Formulate a perception of spatial experience and its creativity through knowledge of other artistic experience will be the major achievement of this study. With composing other forms of art such as poetry, paintings, sculptures, music and drama in single medium there can be seen a some sort of parallelism between cinema and architecture.

From the appearance architecture and cinema, both are visual arts which could be experience, but cinema is a medium of mass communication where large audience seems to enjoy entertainment and carrying meanings and expressions that comforting to perceive. Spatial experience is an unavoidable and in-escapable silent language which can only feel. When the empty screen becomes the empty space, the film fills that emptiness with visual, physical components of places, animals, and environments, light, dark even sound. And also cinema shaping those qualities with motion that leads to emotion.

Therefore this study will be with reference to space-time connectivity, which leads a spatial experience; visual perception composition and images and expressive qualities.

Even describing that spatial experience with relevance to cinematic experience, the utmost intention of this study is to feed the qualitative architectural experience.

IV. Scope of limitations

As the study area is a vast and spread through the different points of views and directions as an art, creation and experience the scope of this study is to understand and describe particular aspects of architecture that explained previously. In addition, as dominant field it can be explained with emotional, political, social, and environmental values. With the spatial experience and cinematic experience are not limited to particular region or context, both fields are distributed as global arts and experiences.

Therefore the study is limited to scope of, spatial experience as a cinematic experience, which deals with spatial expressive qualities that create cinematic experience of space.

And the study also extends to identify the effects of spatial expressive qualities to the behavior of the particular space. To overcome these tasks, study will progress with related to some local and selected foreign examples from both architecture and cinema.



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V. Methodology

Understanding space making as a process of art creation, the final goal to improve its qualitative design features.

With examine principles, different manipulations, and expressions of both spatial and cinematic experiences the study will carry out towards to identify qualitative spatial features of space. At the beginning it will be effective to discuss about the different manifestations of art and man and art of space making. And secondly at the outset architecture will be defined as a work of art through the first chapter.

And at the second chapter it is ought to describe about cinema for the sake of identifying cinema as a spatial art and effectiveness of cinematic experience.

Finally the study will be discussing, in-depth visual perception of these both art fields and space-time relationship. Also the study will finally attempt to understand and explain the cinematic spatial qualities that effects to create better spatial experience. After that the final chapter will also illustrate to identify the effects of these spatial qualities.



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